Seventeen famous jazz 'standards' arranged for the classical guitar

JAZZ FOR THE CLASSICAL GUITAR

Arranged by John Zaradin.

IN A MELLOW TONE
By Duke Ellington

Medium tempo.

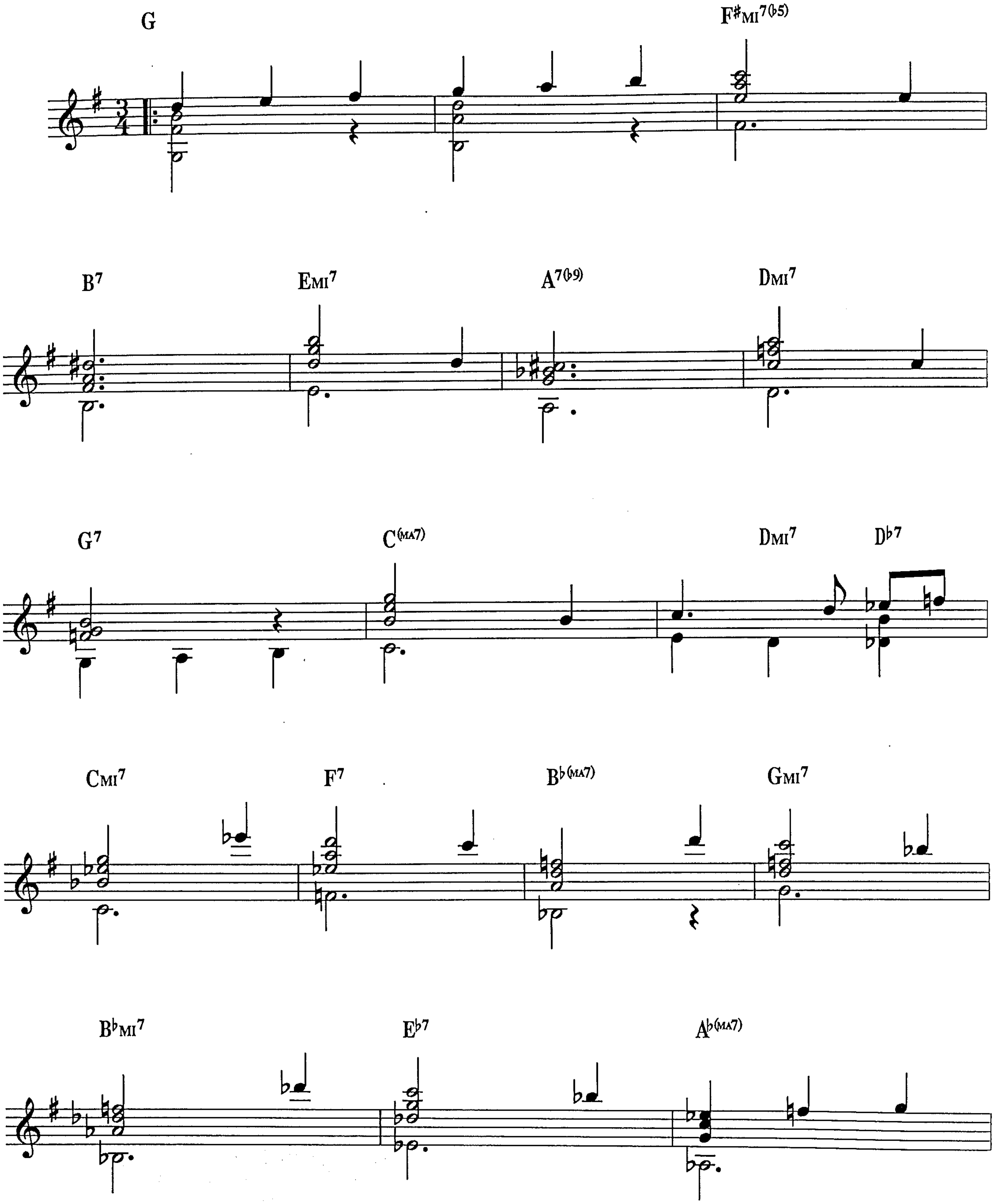


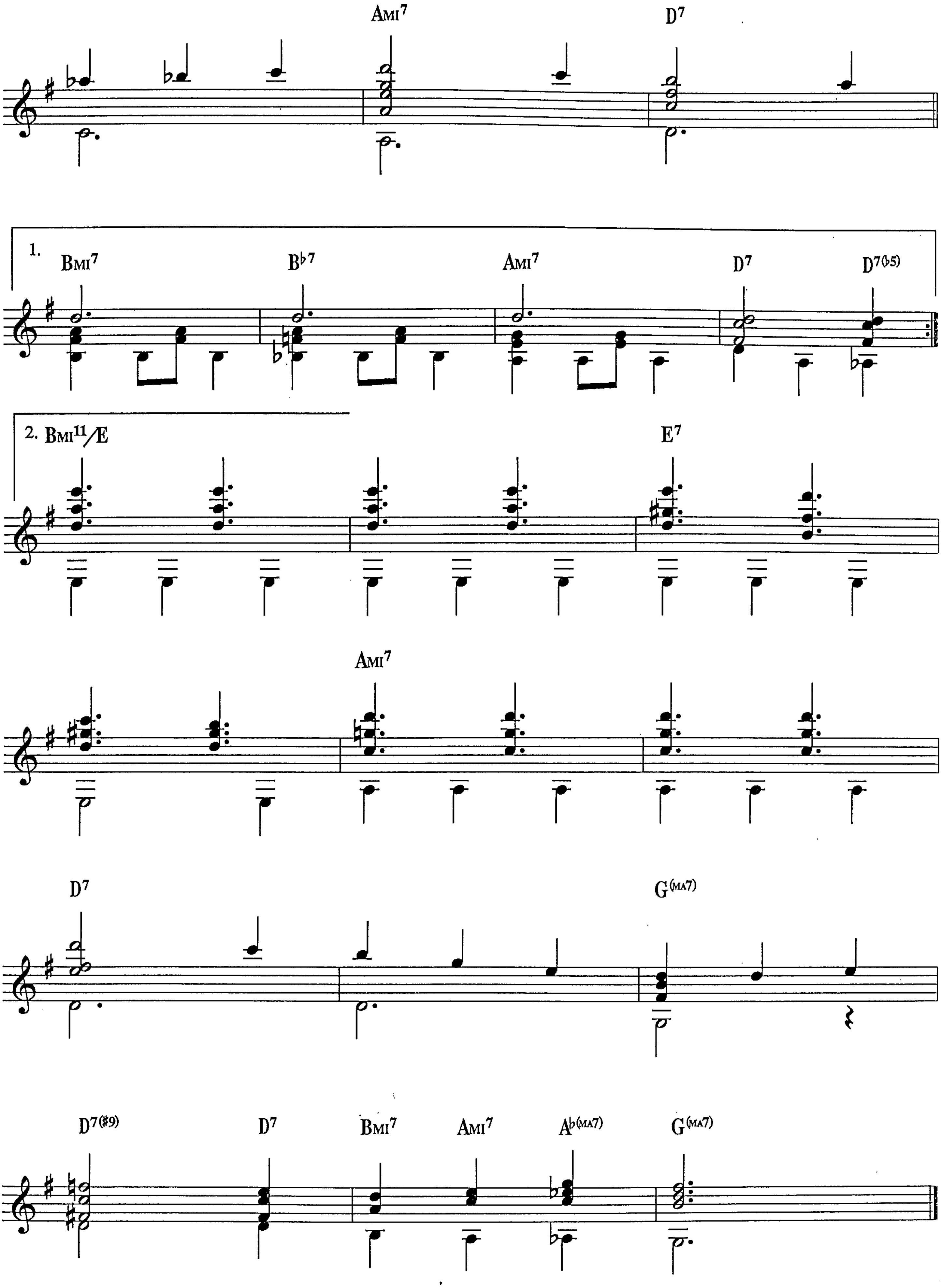

E E7 B7
E7 A(MA7)
EMI11 A7 D(MA7)
D7
A6 G7 F#7 B7
E7 AADD9 F#MI7 B7 E7(b9) A6

BLUESETTE

Music by Jean 'Toots' Thielemans

Jazz waltz. Light, medium tempo.




AMI7
D7
1.
BMI7
B♭7
AMI7
D7
D7(♭5)
2. BMI11/E
E7
AMI7
D7
G(MA7)
D7(♯9)
D7
BMI7
AMI7
A♭(MA7)
G(MA7)

MOOD INDIGO

Words & Music by Duke Ellington, Irving Mills & Albany Bigard

Contrast the slow "bluesy" first section with a lighter feeling and slightly faster tempo in the second. Keep the melody sustained on top of the chords.




E
C#MI7
F#7
A(MA7)
B7
EADD9
B7
E
C#MI7
F#7
D9(♭5)
C#MI7
C7
B7
E7
A7
C7
B11
E
C#MI7
F#7
A(MA7)
C#MI7
F#MI11
B7
E6
D.C. al FIN

WEST COAST BLUES

By Wes Montgomery

12 Bar Blues. Medium tempo. Play with swing without exaggerating the '3' feel.
Use the second section as a sample for inventing further improvisations.





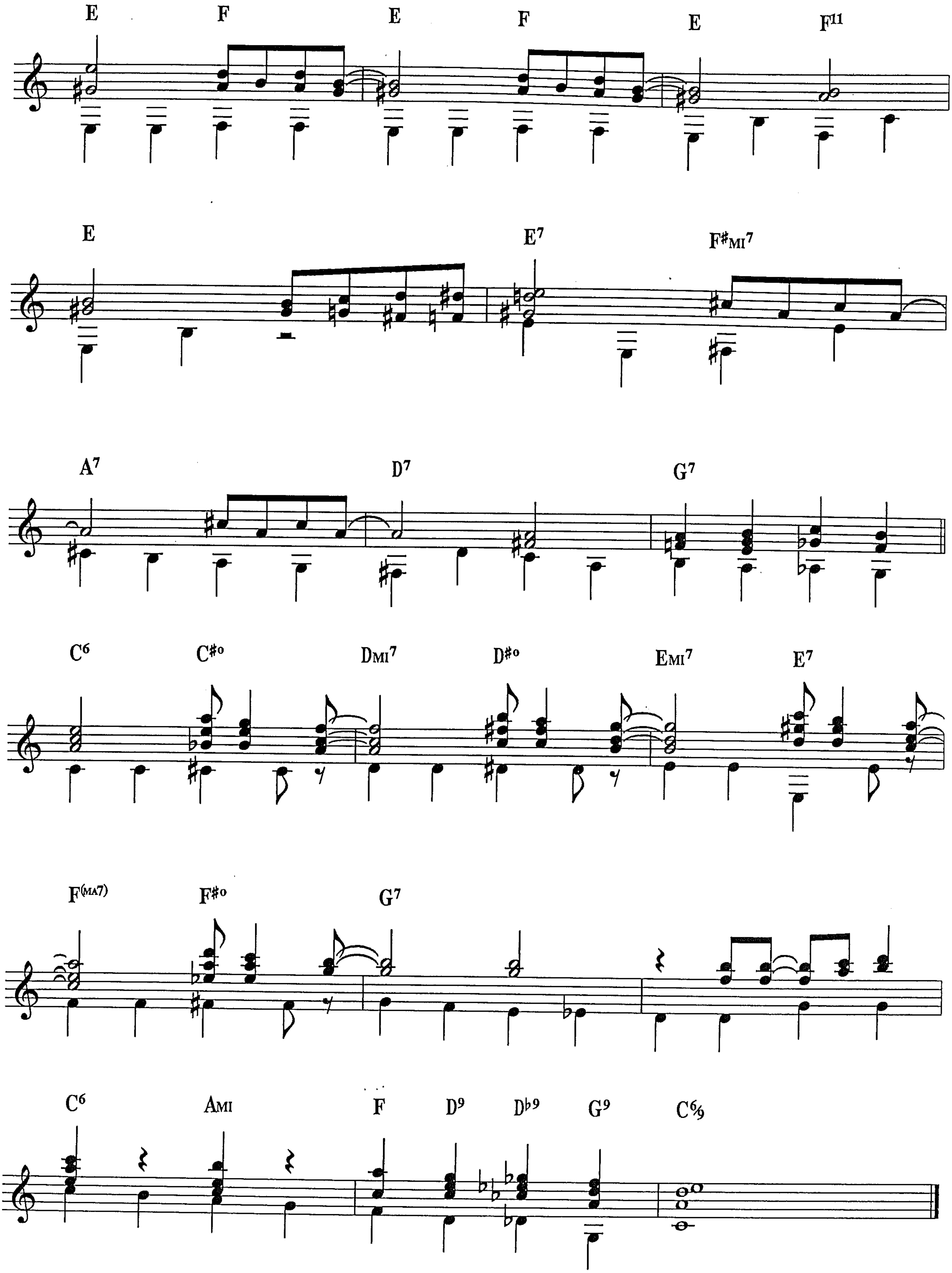
E7
A7
E7
BMI7
E7
A7
3
3
3
E7
F♯MI7
B7
EMI7
A7
E7
A7
C7
B7
D.S. al FIN

THE BIRTH OF THE BLUES

Words & Music by De Sylva, Brown & Henderson

Play at a medium swing, dance style tempo with a clear bass line.




E F E F E F11
E E7 F#MI7
A7 D7 G7
C6 C#o DMI7 D#o EMI7 E7
F(MA7) F#o G7
C6 AMI F D9 Db9 G9 C6/9

BODY AND SOUL

Music by John Green
Lyric by Robert Sour, Edward Heyman & Frank Eyton

This is such a "classic" standard which seems to be able to support any kind of arrangement without losing its identity. Here, the interpretation is for playing at a slow to medium tempo.




EADD9 F#MI7 C#MI7 AMI7
E(MA7) B9 F7(b5) EADD9 EMI9 A7
D(MA7) B° EMI7 A7(b9) C7+ C7(#9)
FMI GMI7 F#MI7 FMI7 E7+
Eb(MA7) E7+ F AbMI GMI F#° FMI7
DMI11 Db7 CMI7 Bb7+ 3 AMI7(b5) Ab6/9 Eb(MA7)

WATERMELON MAN

Music by Herbie Hancock
Lyric by Jon Hendricks

Jazz Funk. Medium tempo. The improvisation in the second section is made over the bass line of the first section. Learn this bass line as a separate figure and try to make your own variations while continuing to play it



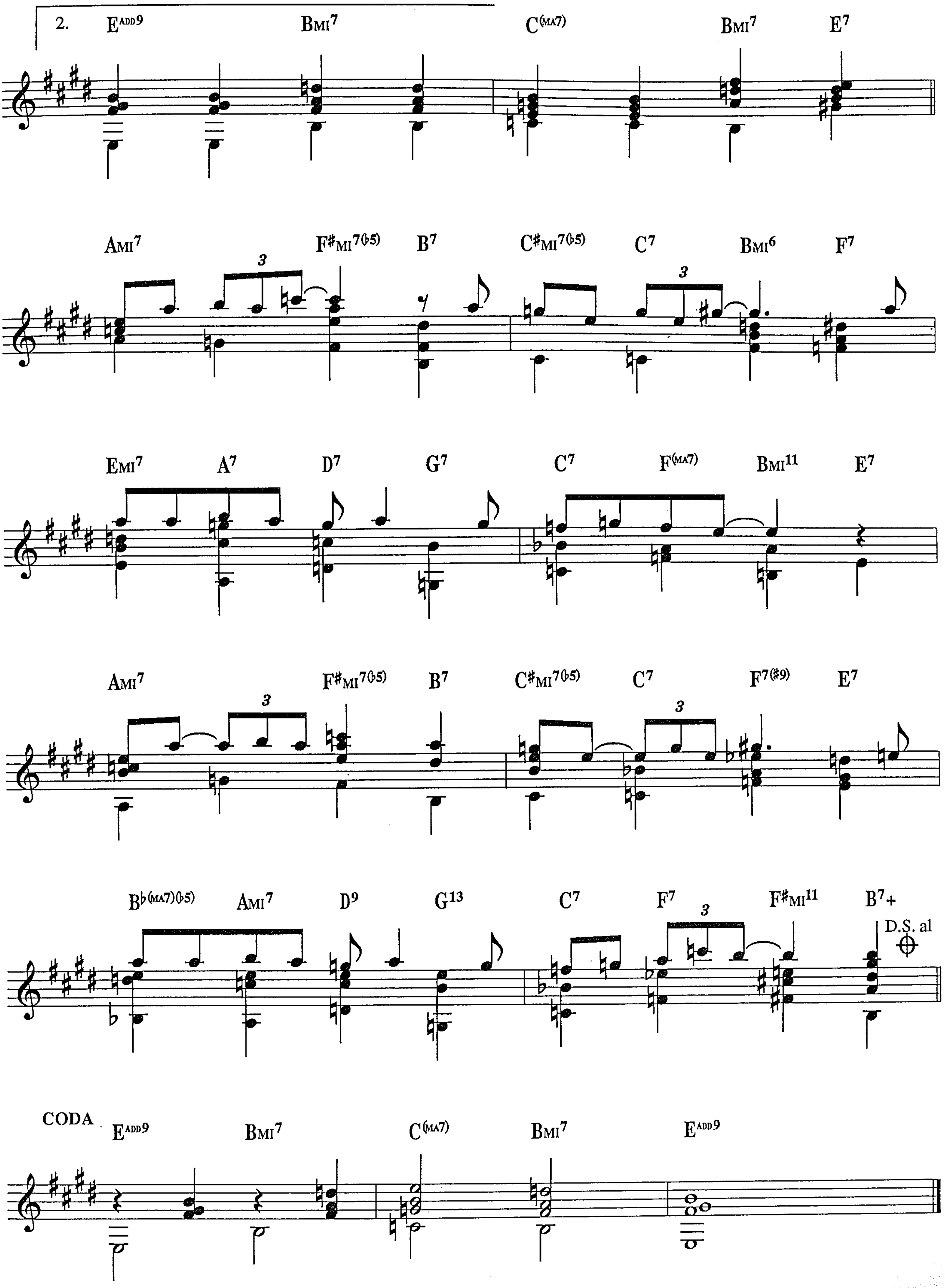

A7
E7
B7
A7
B7
A7
B7
A7
3
E7
E7(#9)
D.S. al FIN

WILLOW WEEP FOR ME

Words & Music by Ann Ronell

Slow tempo and sad. Play lyrically and reflectively rather than in a strict tempo.



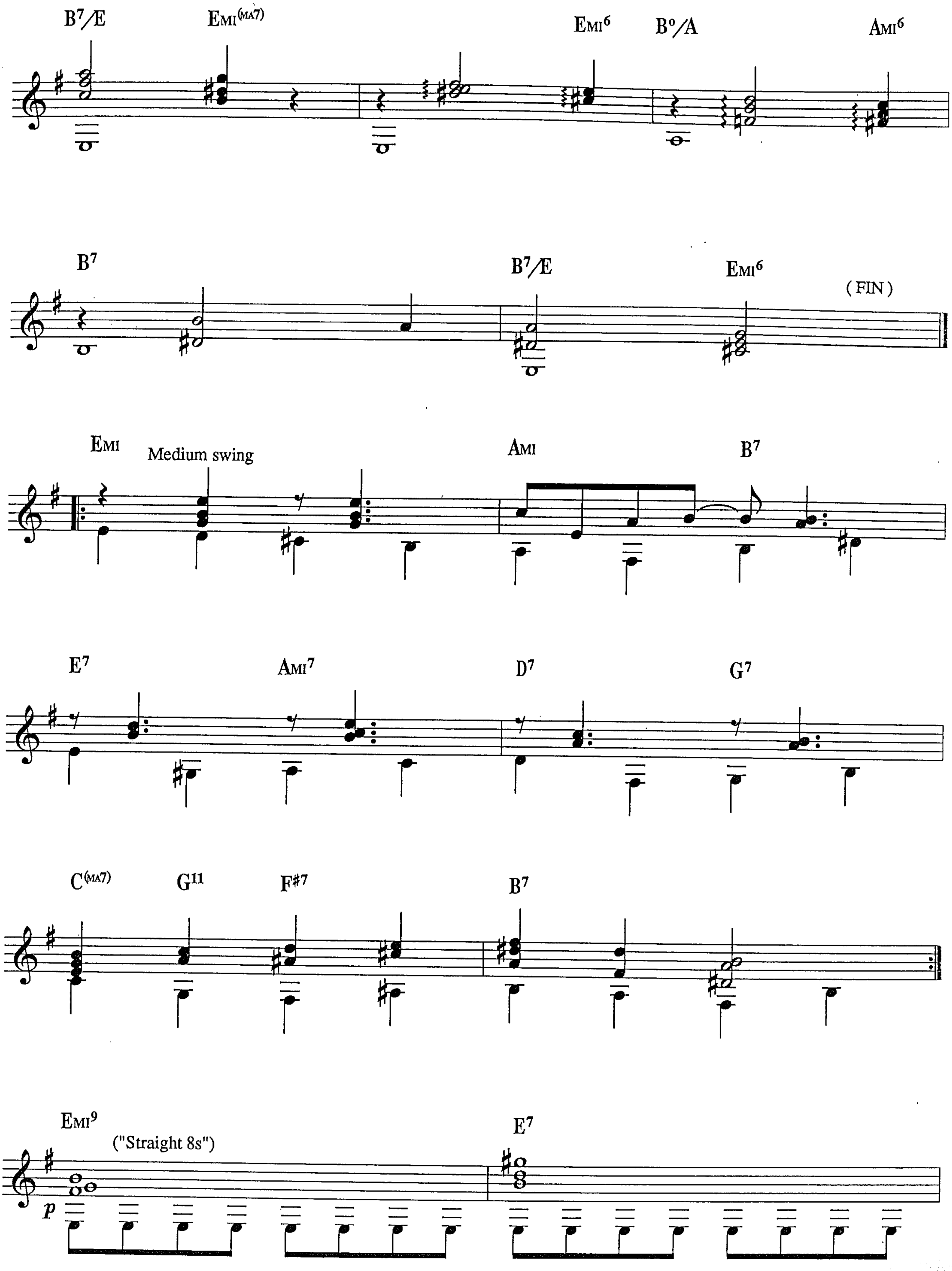

2.
EADD9
BMI7
C(MA7)
BMI7
E7
AMI7
F#MI7(b5)
B7
C#MI7(b5)
C7
BMI6
F7
EMI7
A7
D7
G7
C7
F(MA7)
BMI11
E7
AMI7
F#MI7(b5)
B7
C#MI7(b5)
C7
F7(#9)
E7
Bb(MA7)(b5)
AMI7
D9
G13
C7
F7
F#MI11
B7+
D.S. al
CODA
EADD9
BMI7
C(MA7)
BMI7
EADD9

DJANGO

By John Lewis

This is a piece with mood and tempo changes built into it. Although a "jazz" standard, it has a very strong "classical" feel to it and sits well with the fingerstyle guitar.




B7/E
EMI(MA7)
EMI6
B°/A
AMI6
B7
B7/E
EMI6
(FIN)
EMI
Medium swing
AMI
B7
E7
AMI7
D7
G7
C(MA7)
G11
F#7
B7
EMI9
("Straight 8s")
p
E7



AMI9
E7(b9)
mp
AMI7
E7(b9)
AMI
f
DMI6
Co
E7
AMI9
F#7
Swing
mf
B7
E7
A7
D7
G
C7
F7
C7
2nd. time molto rit.
D.C. al FIN

ST. LOUIS BLUES
By W C Handy

Play Tango for the first section and then make a strong contrast into the swing tempo on the key change.




C#MI7(b5)
C7(b5)
F#MI11
B7
Swing
E
A7
E7
A7
E7
B7
A7
E7


A7
E7
F#11
B7
E7
C#MI7
F#MI7
B7
E
E7
C#o
Co
E7

DON'T DREAM OF ANYBODY BUT ME
(LI'L DARLIN')

Words by Bart Howard
Music by Neal Hefti

Not too fast a tempo. Try to make the chord changes legato.




AMI7 (b5) D7(b9) G7 DMI7 Eb7
DMI7 (b5) G7 (b5) CMI9
AMI7 D7 G7 DMI7 G7(b5)
C11 (b9) AMI7
D7(b9) G7 DMI7 G7(b5)
C11 (b9) F(MA7) DMI7


B7(♭5)
B♭6
B♭MI7
F
B♭6
B♭MI7
AMI7
(♭5)
D7(♭9)
G7
DMI7
G7(♭5)
C11
F6
DMI7
AMI7
D7
(♭9)
G7
DMI7
G7(♭5)
C11
F6
E♭MI11
DMI7
D♭(MA7)
C11

ROUND MIDNIGHT

Words & Music by Cootie Williams &
Thelonious Monk

Strong and soulful, 'Round Midnight (like "Body & Soul"), seems to allow for diverse interpretations and changes, even within the duration of one chorus. In this arrangement the introduction is designed to be played 'ad lib', before establishing a slow tempo at bars 7 & 8.




B7(♭9) G♭ F7(♭5) E E+
AMI7 F#MI7(♭5) F7(♭5) E7+
AMI7 E♭o CMI7 F B♭7(♭5) A7
DMI7 E7(♭9) AMI AMI(MA7) AMI7
F#7(♭5) F#MI11 F7(♭5) E11(♭5) AMI F#MI7(♭5) B7 B7(♭5)
E F#MI7(♭5) B7(#9)

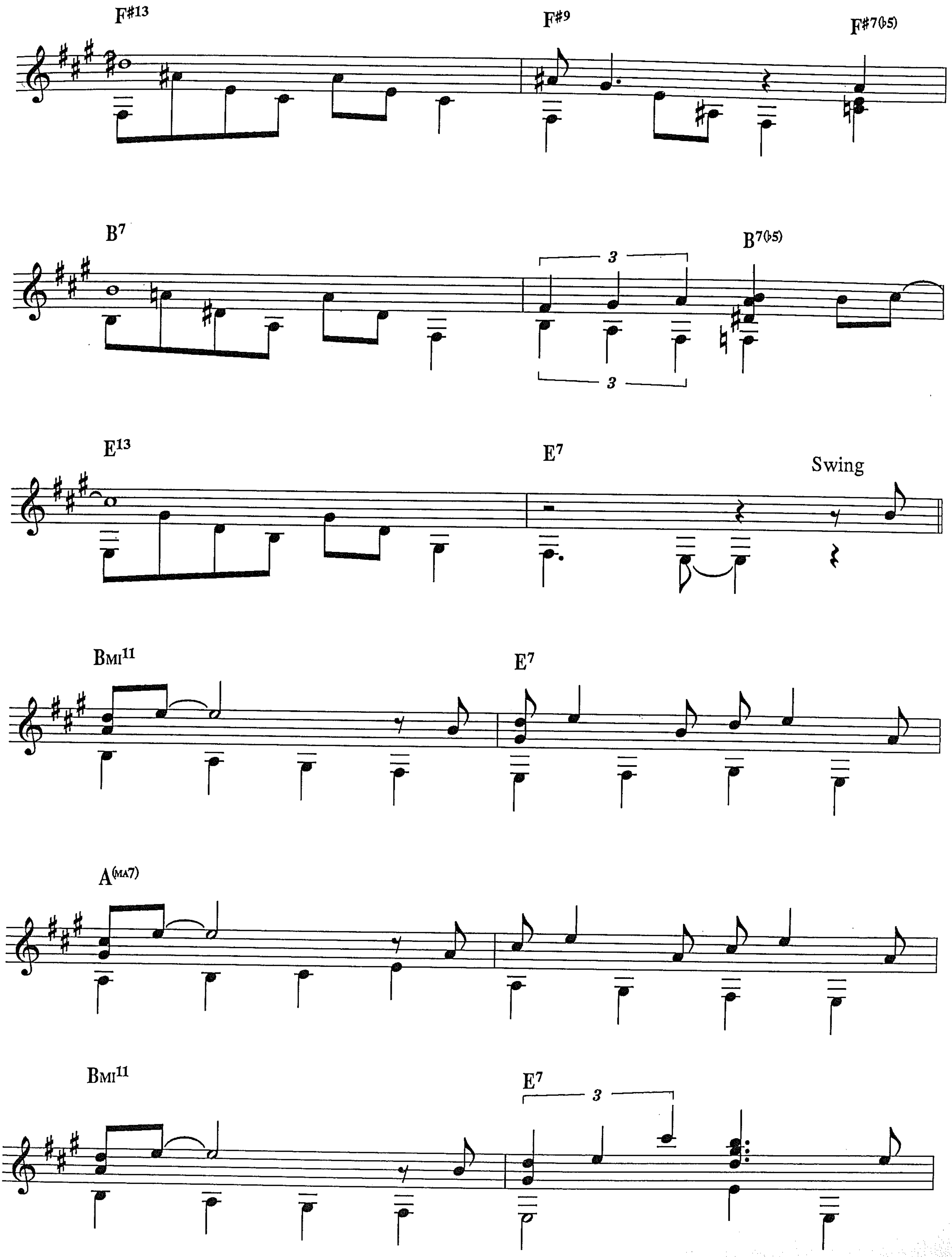

E6 G#MI7 C#MI7 C9 BMI7(b5) E7 (b5)
AMI DMI6 D#MI7(b5) C#MI7(b5) BMI7(b5) E7
AMI F#MI7(b5) F7(b5) E7+
AMI7 Ebo CMI7 DMI Bb7(b5) A7 DMI7 E7(b9)
AMI(MA7) F#7(b5) F#MI7(b5) F#MI11 F7(b5) E11(b5)
AMI F#MI7(b5) F(MA7)11 F7(b5) E11(b5) AMIADD9
Rit.
pp

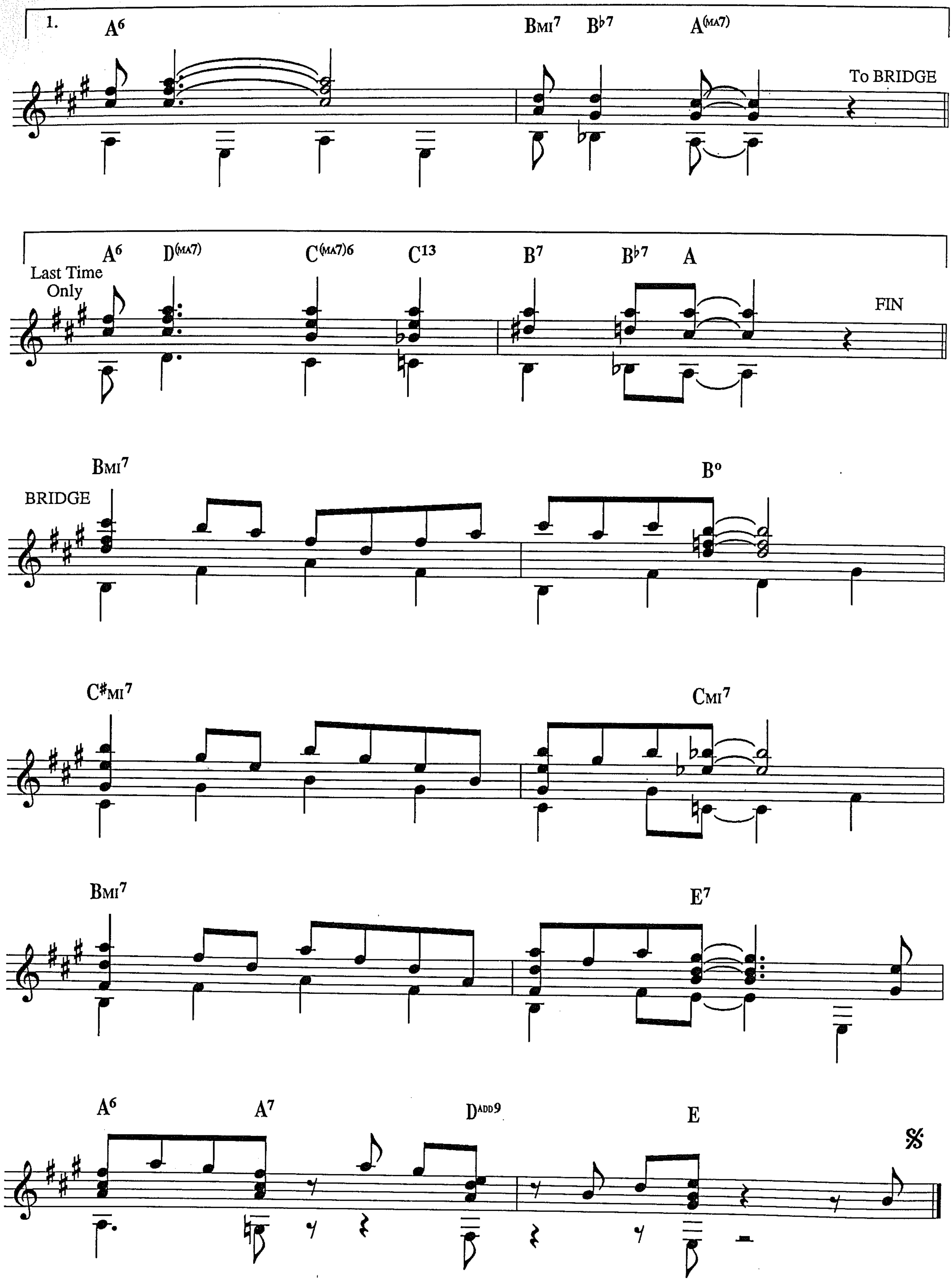
PERDIDO

Music by Juan Tizol
Words by Harry Lenk and Ervin Drake

Medium swing with a contrasted Latin feel for the 'middle 8'.




F#13
F#9
F#7(♭5)
B7
B7(♭5)
3
3
E13
E7
Swing
Bmi11
E7
A(ma7)
Bmi11
E7
3


1.
A6
BMI7
B♭7
A(MA7)
To BRIDGE
Last Time Only
A6
D(MA7)
C(MA7)6
C13
B7
B♭7
A
FIN
BRIDGE
BMI7
B°
C♯MI7
CMI7
BMI7
E7
A6
A7
DADD9
E

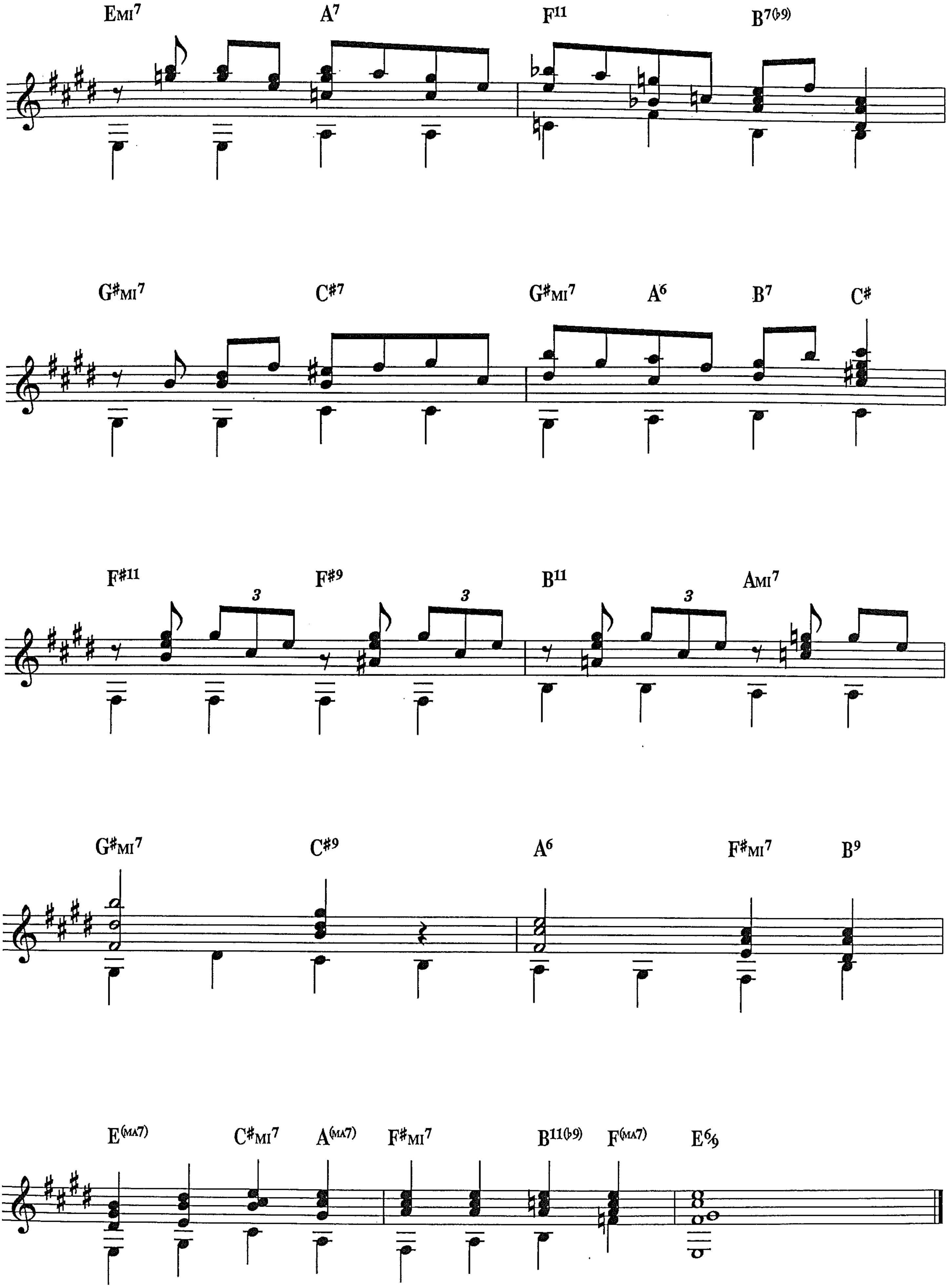
GIRL TALK

Music by Neal Hefti
Lyric by Bobby Troup

Slow but with swing tempo. Play with a 'big band' feel, keeping the chords full but tight and making the changes very legato.



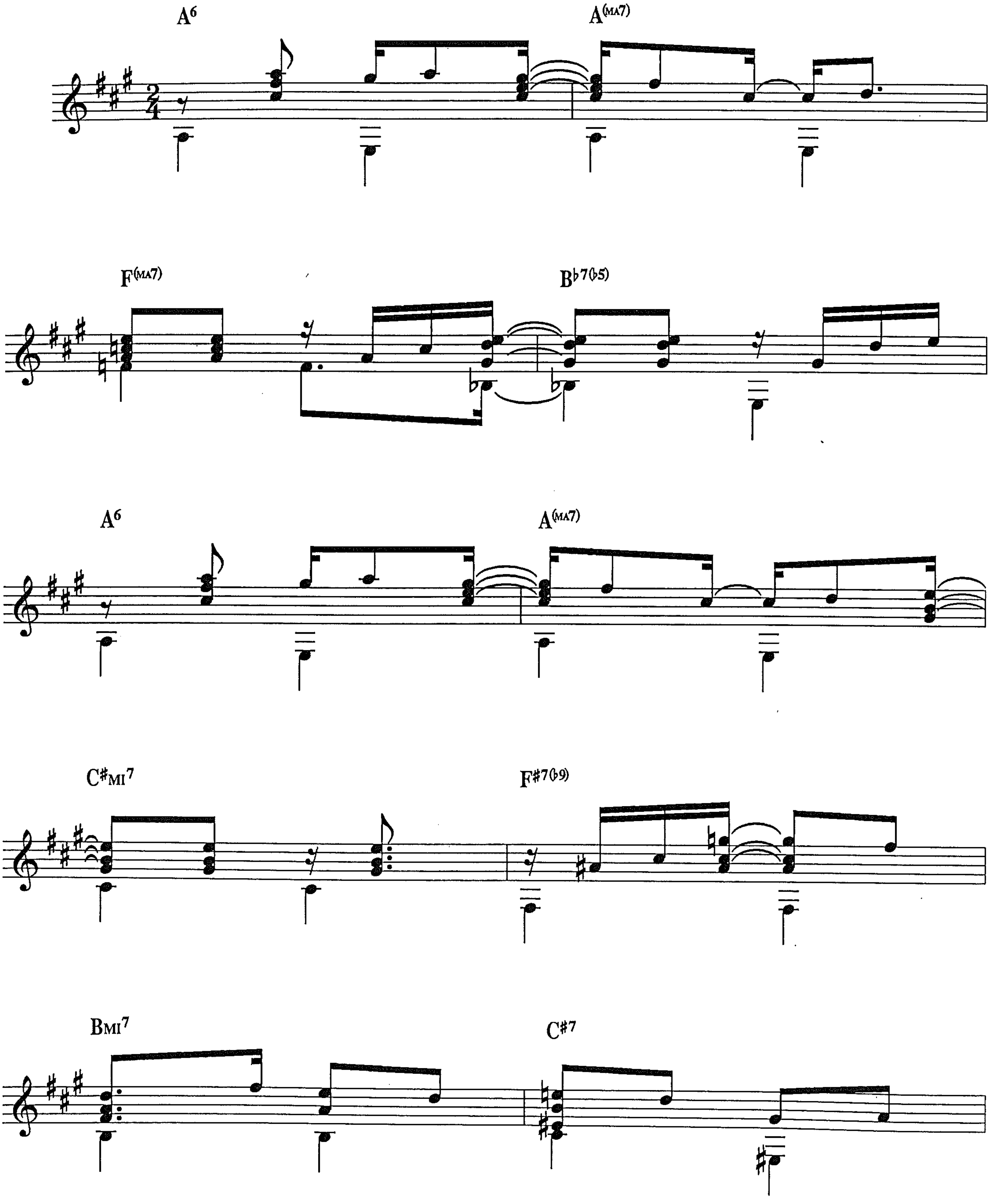

G#MI7
C#7(b9)
G#MI7(b5)
AMI6
BMI6
C#7
F#11
3
F#9
3
B11
3
AMI7
G#MI7
C#9
F#MI7
B9
EMI7
C#MI9
B°
Bb7
A(MA7)
B11
G#MI7
C#7
F#MI7
G#MI7
A(MA7)
BMI7

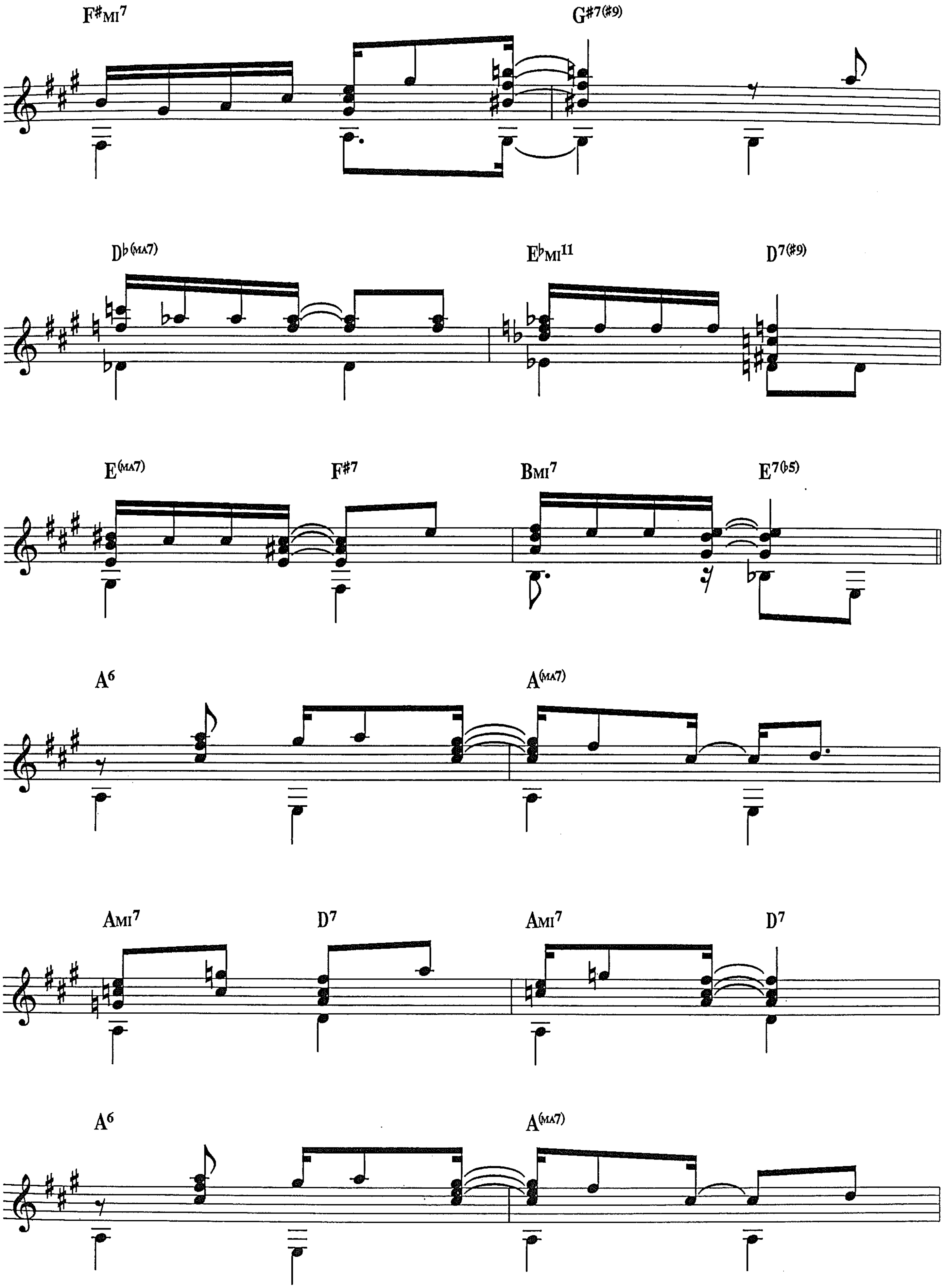

EMI7 A7 F11 B7(♭9)
G#MI7 C#7 G#MI7 A6 B7 C#
F#11 3 F#9 3 B11 3 AMI7
G#MI7 C#9 A6 F#MI7 B9
E(MA7) C#MI7 A(MA7) F#MI7 B11(♭9) F(MA7) E6/9

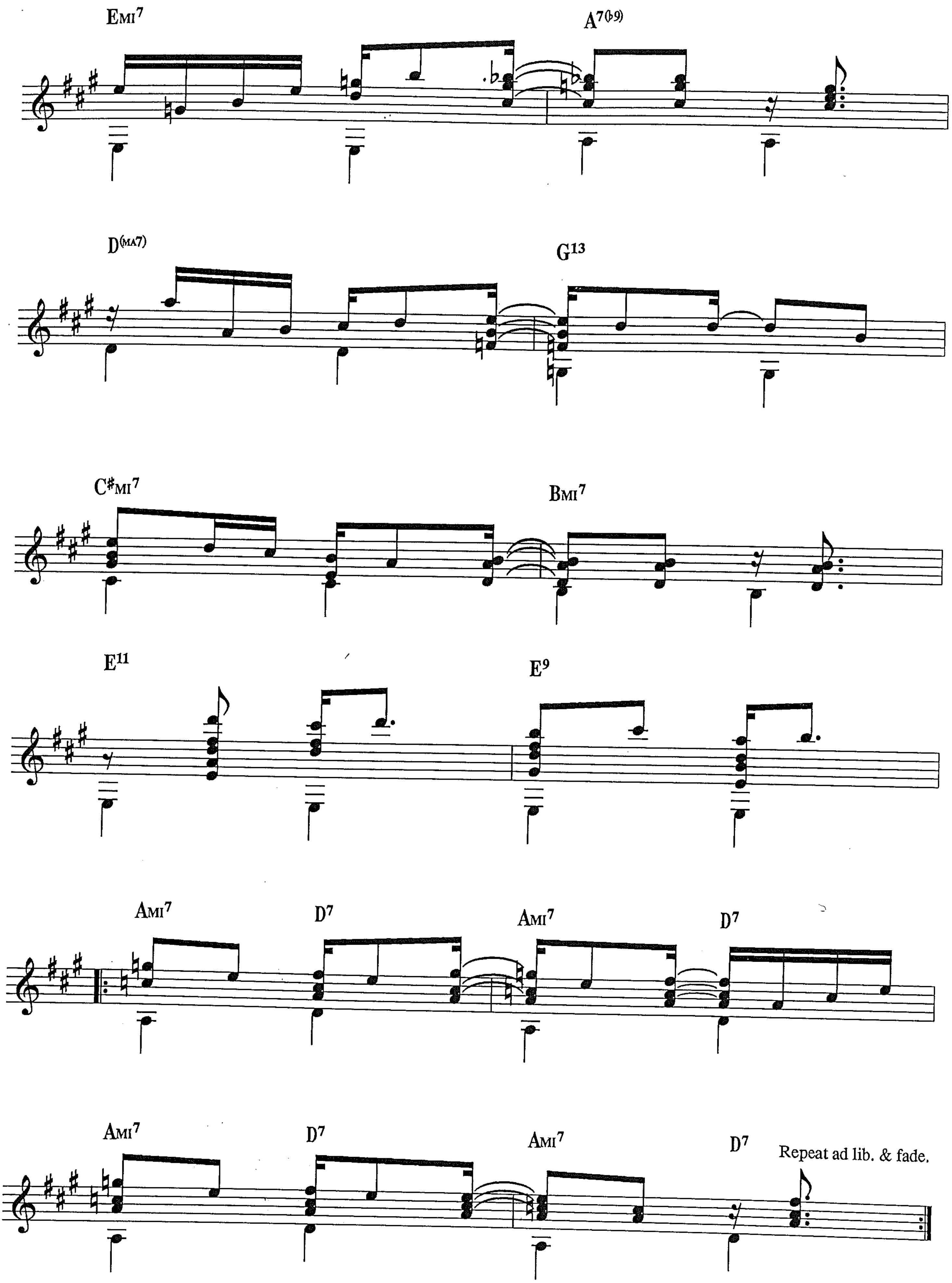
TRISTE

By Antonio Carlos Jobim

Jazz Bossa. Bright 2/4 tempo. This has now become a standard in both the jazz and Latin fields. Be aware that, although the melody has several repeats, the chord sequences supporting these repeats are modified each time round.



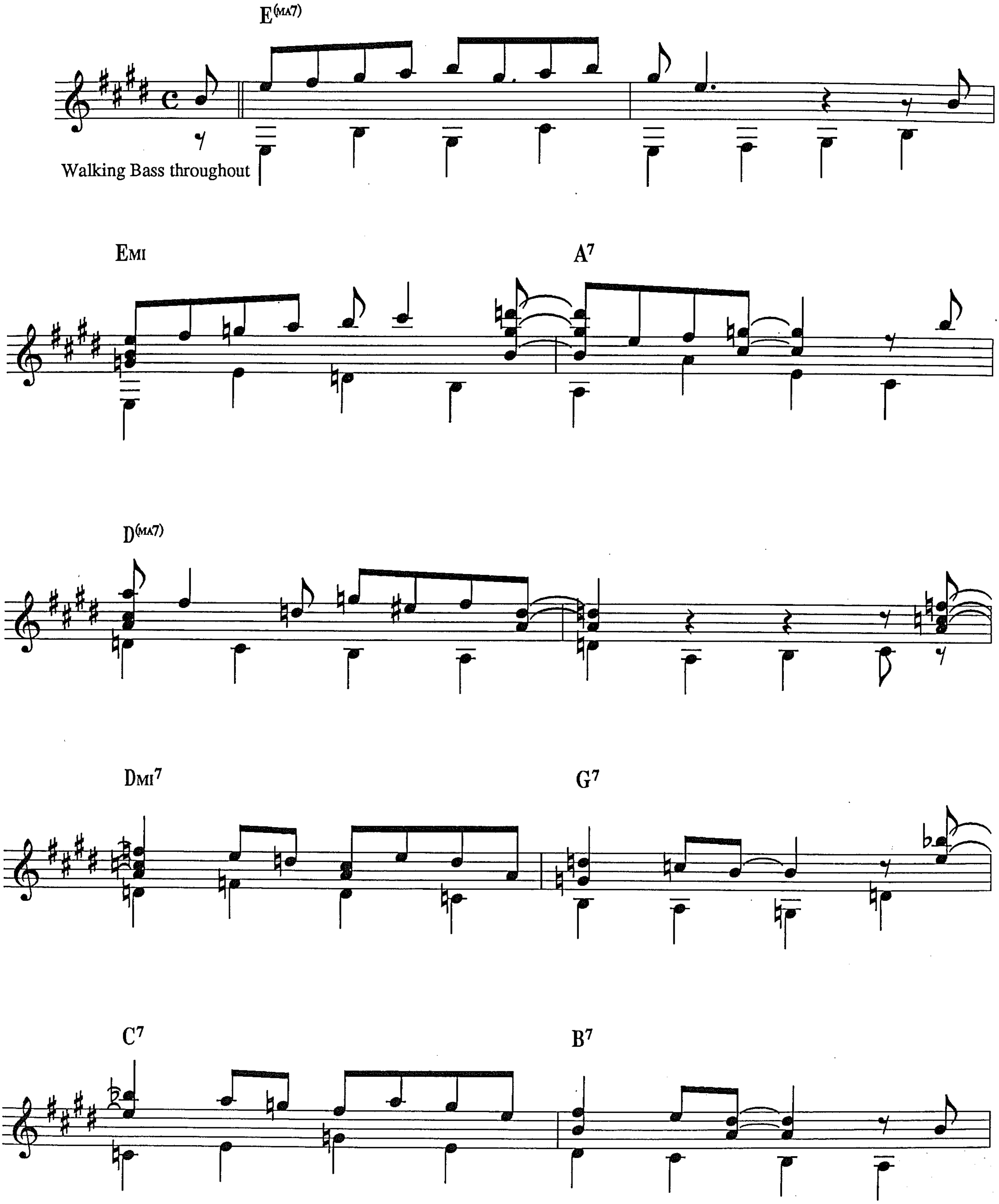

F#MI7
G#7(#9)
Db(MA7)
EbMI11
D7(#9)
E(MA7)
F#7
BMI7
E7(b5)
A6
A(MA7)
AMI7
D7
AMI7
D7
A6
A(MA7)



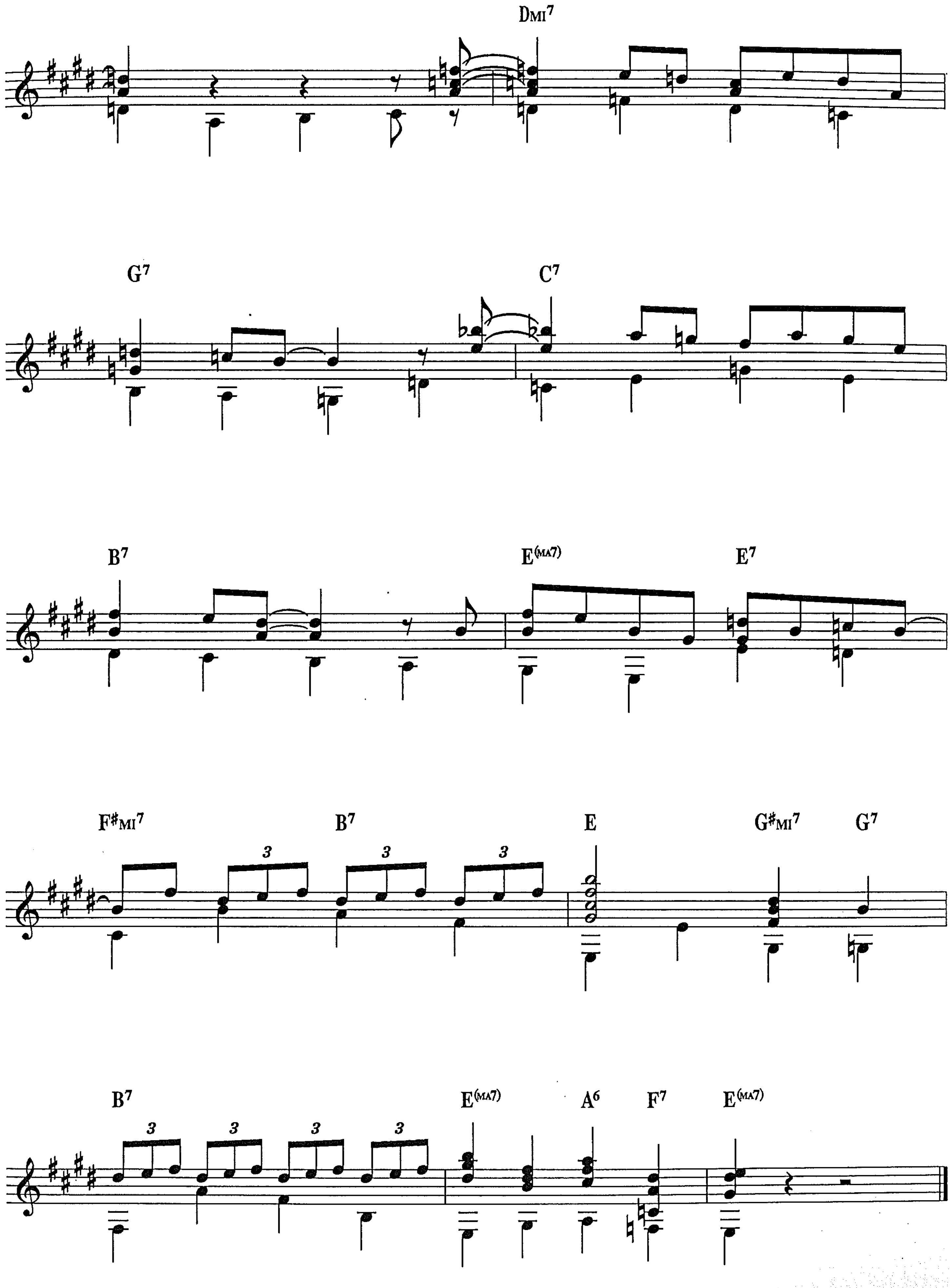
Emi7
A7(♭9)
D(ma7)
G13
C♯mi7
Bmi7
E11
E9
Ami7
D7
Ami7
D7
Ami7
D7
Ami7
D7
Repeat ad lib. & fade.

ORNITHOLOGY
By Charlie Parker & Benny Harris

Medium to fast tempo. This is a 'classic' be-bop song. In this arrangement the walking bass line supports the tune. Work out the fingerings and get to know the sequence at a slow tempo before taking up to a performance speed.




EMI
F7
EMI
G#MI7
B7
E
B7
E(MA7)
G7
C7
F7
E(MA7)
EMI
A7
D(MA7)



DMI7
G7
C7
B7
E(MA7)
E7
F#MI7
B7
E
G#MI7
G7
3
B7
E(MA7)
A6
F7
E(MA7)

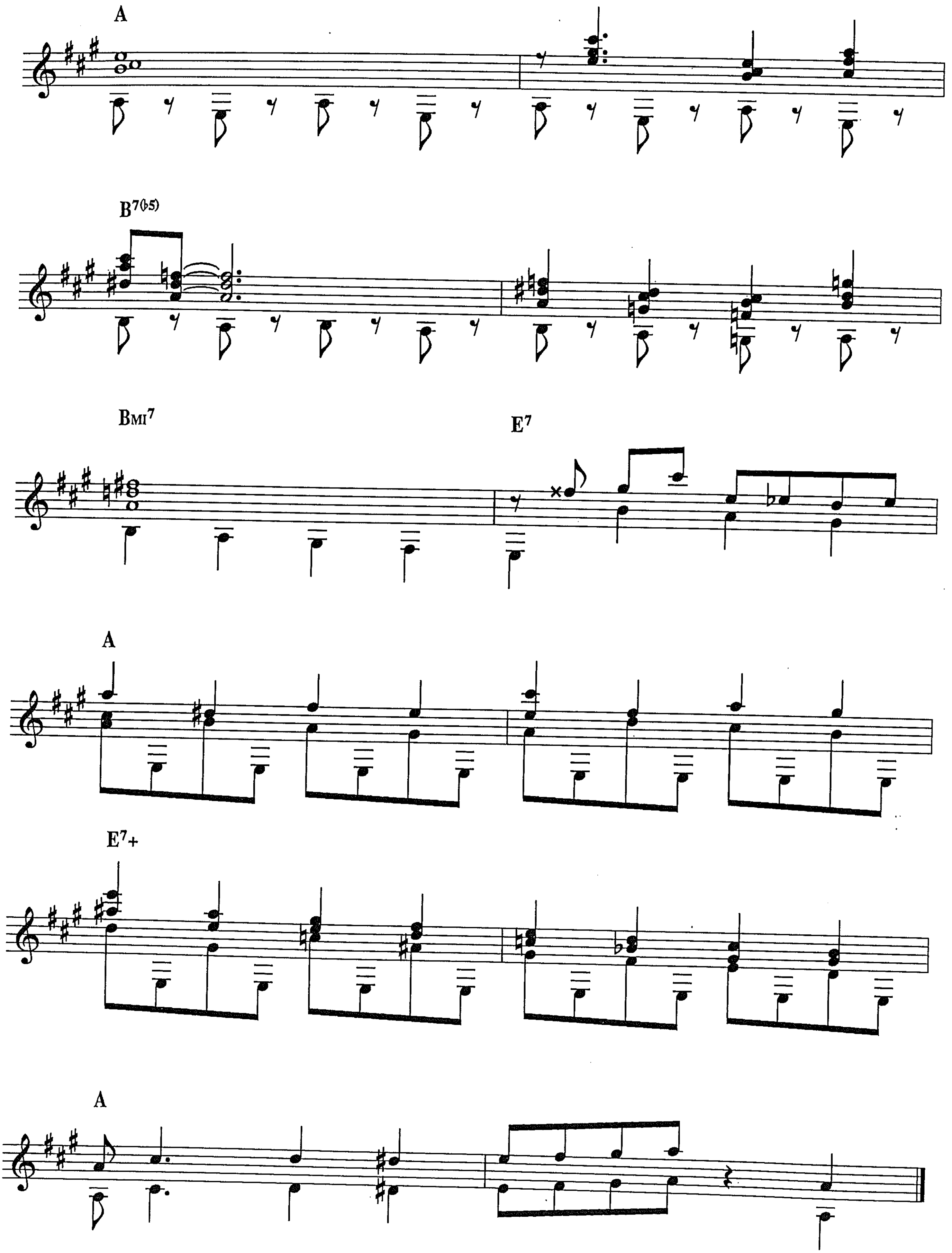
TAKE THE 'A' TRAIN

Words & Music by Billy Strayhorn

Moderate tempo. Establish a 'train' feel with the introduction and maintain it except for the 'middle 8'.




A
B7(b5)
BMI7
E7
A
D
BMI7
E7
A
A7
D(MA7)
G(MA7)
C#MI7
C9
B7
AMI6
B7
BMI7
F6
E7


A
B7(♭5)
BMI7
E7
A
E7+
A

Notes On The Scores

Developments with amplification for the classical guitar have extended both its solo and ensemble possibilities and also the range of music that can effectively be performed on it.

These jazz standards have been arranged as solos, but, by taking advantage of some 'sound reinforcement', they can easily be played with a rhythm section.

I have endeavoured to capture the sound colours of the harmonies and voice leadings without making the arrangements cumbersome or static, and have added chord symbols so that the player can:

1) Analyse the songs.
2) Fill out the chords where his musical sense and technique permit.
3) Build improvisations on the songs.

One of the great joys of the jazz idiom derives from the fact that the player can discover for himself the structures and nuances of a song and then build a new adaptation on it.

In order to keep this option open, the scores are deliberately left without fingerings or articulations. The player, thus, can spend some time testing phrases in different positions on the fingerboard, adjusting tempos and gradually creating his own interpretations.

John Zaradin, London, 1990.

These arrangements provide the classical guitar players with an opportunity to add an impressive collection of jazz standards to their repertoire.
The pieces are arranged as solos, offering the player scope to develop individual improvisations. Each selection is helpfully annotated with playing hints.

Birth Of The Blues,
Bluesette,
Body And Soul,
Django,
Girl Talk,
In A Mellow Tone,
Li'l Darlin',
…d In…go,
Ornithology,
Perdido,
Round Midnight
St Louis Blues,
Take the 'A' Train,
Triste,
Watermelon Man,
West Coast Blues,
Willow Weep For Me.



John Zaradin is Europe's foremost player of classical Brazilian guitar music. His early training at the Royal College of Music and the Paris Conservatoire has combined with his deep involvement and love of the music and people of South America, to result in the unique sound he makes today.

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